

JOHN RUTTER
REQUIEM

Polyphony
with Rosa Mannion

Bournemouth Sinfonietta
Stephen Layton



CONTENTS

TRACK LISTING	☞	page 3
ENGLISH	☞	page 4
Sung texts and translation	☞	page 6
DEUTSCH	☞	Seite 13
FRANÇAIS	☞	page 15

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JOHN RUTTER

(B 1945)



	Requiem for soprano solo, choir and orchestra	[35'48]
1	Requiem aeternam	[5'32]
2	Out of the deep with LIONEL HANDY cello	[5'28]
3	Pie Jesu †	[3'56]
4	Sanctus	[1'47]
5	Agnus Dei with HOWARD NELSON flute	[6'26]
6	The Lord is my shepherd with ANDREW KNIGHTS oboe	[5'02]
7	Lux aeterna †	[6'15]
8	Hymn to the Creator of Light for double choir	[6'29]
9	God be in my head for choir	[1'37]
10	A Gaelic Blessing for choir and orchestra	[1'49]
11	Cantate Domino for choir No 5 from PSALMFEST	[4'39]
12	Open thou mine eyes for choir with LIBBY CRABTREE soprano	[2'39]
13	A Prayer of Saint Patrick for choir	[1'36]
14	A Choral Fanfare for choir	[2'03]
15	Draw on, sweet night for choir No 2 from BIRTHDAY MADRIGALS	[5'41]
16	My true love hath my heart for choir No 4 from BIRTHDAY MADRIGALS	[3'30]
17	The Lord bless you and keep you for choir and orchestra	[2'48]

POLYPHONY BOURNEMOUTH SINFONIETTA

RICHARD STUDT leader

† ROSA MANNION SOPRANO
STEPHEN LAYTON CONDUCTOR



REQUIEM was written in 1985 and first performed in the United States. Following the precedent established by Brahms and Fauré, among others, it is not a complete setting of the *Missa pro defunctis* as laid down in Catholic liturgy, but instead is made up of a personal selection of texts, some taken from the Requiem Mass and some from the 1662 Book of Common Prayer. The seven sections of the work form an arch-like meditation on themes of life and death: the first and last movements are prayers to God the Father on behalf of all humanity, movements two and six are psalms, movements three and five are personal prayers to Christ, and the central Sanctus is an affirmation of divine glory, accompanied by bells as is traditional at this point in the Mass. Gregorian chant is used, in fragmentary or disguised form, at several points in the work. Each of the two psalm settings has an instrumental obbligato, a feature inherited from Bach.

In style and scale, *Requiem* owes more to Fauré and Duruflé than to Berlioz, Verdi or Britten. It is intimate rather than grand, contemplative and lyric rather than dramatic, consolatory rather than grim, approachable rather than exclusive. I suppose that some will find the sense of comfort and consolation in it facile, but it was what I meant at the time I wrote it, in the shadow of a bereavement of my own.

The other pieces on this recording all owe their origin to specific requests and circumstances, at least two of which especially stand out in my mind. *The Lord bless you and keep you* was written in 1981 in memory of Edward Chapman, sometime Director of Music at Highgate School in London: John Tavener's *Funeral Ikos* was written for the same memorial service – he and I were contemporaries at Highgate, both of us Chapman pupils.

The *Hymn to the Creator of Light* is similarly connected with someone who meant much to me, Herbert Howells. I knew him during his last years and admired his work greatly. The *Hymn* was commissioned for a special Evensong in Gloucester Cathedral during which a new stained-glass window in memory of Howells was dedicated. This event formed part of the Three Choirs Festival in 1992, the Howells centenary year, and the combined cathedral choirs of Gloucester, Worcester and Hereford sang. The theme of light seemed to me to have an obvious appropriateness to the occasion.

Draw on, sweet night and *My true love hath my heart* stand apart as the only two secular pieces included here. They are numbers two and four of a five-movement choral suite called *Birthday madrigals*, written in 1995 in honour of the 75th birthday of a cherished friend, the



great jazz pianist George Shearing. The cycle is so called only because its texts are drawn from the English madrigal era. Although the suite as a whole is tinged with a jazz influence, in the two present movements this reveals itself only in a very oblique way in the harmonic style, which perhaps owes something to one of George's favourite composers, Delius.

This is one of the first albums (apart from my own Cambridge Singers recordings) to be devoted to my choral music, and I am immensely flattered. But alas, I found out a long time ago that if a composer's music starts to reach too many people, it pretty soon gets attacked by those who would prefer the non-specialist public to be kept at arm's length. I happen not to believe in erecting needless barriers between composer and listener: given a choice between critical approbation and a chance of touching the hearts of people outside the limited circle of contemporary music *aficionados*, I know which I prefer. I am only sorry that we live in a critical climate where there has to be this choice.

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POLYPHONY

soprano Alicia Carroll, Rebecca Outram, Lucy Bowen,
Emma Preston-Dunlop, Rachel Elliott, Julie Cooper, Libby Crabtree
alto Michael Lees, William Missin, Geoff Cryer, Robin Tyson, Patrick Craig
tenor Matthew Beale, Daniel Norman, Tom Raskin,
Nicholas Todd, Steven Harrold, Ashley Catling, James Gilchrist
bass Thomas Guthrie, Matthew Brook, Laurence Whitehead, Robert Rice, Charles Gibbs, Paul Grier

Recorded on 7–9 January 1997
Recording Engineers ANTONY HOWELL, JULIAN MILLARD
Recording Producer MARK BROWN
Executive Producers JOANNA GAMBLE, NICK FLOWER
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Front photograph by Derek Forss



REQUIEM

1 Requiem aeternam

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison.
Kyrie eleison.

*Rest eternal grant unto them, O Lord:
and may light perpetual shine upon them.
Thou, O God, art praised in Sion:
and unto thee shall the vow be performed in Jerusalem.
Thou that hearest the prayer,
unto thee shall all flesh come.
Lord have mercy. Christ have mercy.
Lord have mercy.*

2 Out of the deep

with LIONEL HANDY cello

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look for the Lord; my soul doth wait for him: and in his word is my trust.
My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption.
And he shall redeem Israel: from all his sins.

3 Pie Jesu

with ROSA MANNION soprano

Pie Jesu Domine, dona eis requiem. *Blessed Lord Jesus, grant them rest.*
Requiem aeternam dona eis Domine. *Rest eternal grant unto them, O Lord.*
Pie Jesu Domine, dona eis sempiternam requiem. *Blessed Lord Jesus, grant them eternal rest.*

4 Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.*



5 Agnus Dei

with HOWARD NELSON flute

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, who takest away the sins of the world,
grant them rest.*

Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, who takest away the sins of the world,
grant them rest.*

In the midst of life, we are in death: of whom may we seek for succour?

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

*Lamb of God, who takest away the sins of the world,
grant them rest.*

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

6 The Lord is my shepherd

with ANDREW KNIGHTS oboe

The Lord is my shepherd: therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort.

He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me.

Thou shalt prepare a table for me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.

But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

7 Lux aeterna

with ROSA MANNION soprano

I heard a voice from heaven saying unto me, Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the Spirit.

Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Eternal light shine upon them, O Lord:
with all thy saints for evermore, for thy mercy's sake.
Rest eternal grant unto them, O Lord:
and may light perpetual shine upon them.*



8 HYMN TO THE CREATOR OF LIGHT

Glory be to thee, O Lord, glory be to thee,
 Creator of the visible light,
 the sun's ray, the flame of fire;
 Creator also of the light invisible and intellectual:
 that which is known of God, the light invisible.
 Glory be to thee, O Lord, glory be to thee,
 Creator of the light,
 for writings of the law, glory be to thee:
 for oracles of prophets, glory be to thee:
 for melody of psalms, glory be to thee:
 for wisdom of proverbs, glory be to thee:
 experience of histories, glory be to thee:
 a light which never sets.
 God is the Lord, who hath shewed us light.

LANCELOT ANDREWES (1555-1626)
 translated by Alexander Whyte

Light, who dost my soul enlighten;
 Sun, who all my life dost brighten;
 Joy, the sweetest man e'er knoweth;
 Fount, whence all my being floweth.
 From thy banquet let me measure,
 Lord, how vast and deep its treasure;
 Through the gifts thou here dost give us,
 As thy guest in heav'n receive us.
 [Creator of the visible light.]

J FRANCK (1618-1677)
 translated by Catherine Winkworth

9 GOD BE IN MY HEAD

God be in my head and in my understanding.
 God be in mine eyes and in my looking.
 God be in my mouth and in my speaking.
 God be in mine heart and in my thinking.
 God be at mine end and in my departing.

10 A GAELIC BLESSING

Deep peace of the running wave to you,
 Deep peace of the flowing air to you,
 Deep peace of the quiet earth to you,
 Deep peace of the shining stars to you,
 Deep peace of the gentle night to you,
 Moon and stars pour their healing light on you,
 Deep peace of Christ the light of the world to you.

11 CANTATE DOMINO

Cantate Domino canticum novum. *O sing unto the Lord a new song.*

O sing unto the Lord a new song: sing unto the Lord, all the whole earth.
 Sing unto the Lord, and praise his Name: be telling of his salvation from day to day.

Declare his honour unto the heathen: and his wonders unto all people.
 For the Lord is great, and cannot worthily be praised: he is more to be feared than all gods.
 As for all the gods of the heathen, they are but idols: but it is the Lord that made the heavens.
 Glory and worship are before him: power and honour are in his sanctuary.
 Ascribe unto the Lord the honour due unto his Name: bring presents, and come into his courts.
 O worship the Lord in the beauty of holiness: let the whole earth stand in awe of him.
 Let the heavens rejoice, and let the earth be glad: for he cometh to judge the earth.



Veni Creator Spiritus
Mentes tuorum visita:
Imple superna gratia
Quae tu creasti pectora.

*Come, creating Spirit,
visit the souls of your people:
fill with grace from above
the hearts which you created.*

Cantate Domino canticum novum.

O sing unto the Lord a new song.

12 OPEN THOU MINE EYES

with LIBBY CRABTREE soprano

Open thou mine eyes and I shall see:
Incline my heart and I shall desire:
Order my steps and I shall walk in the ways of thy commandments.
O Lord God, be thou to me a God
And beside thee let there be none else,
No other, naught else with thee.
Vouchsafe to me to worship thee and serve thee
According to thy commandments
In truth of spirit, in reverence of body,
In blessing of lips,
In private and in public.

LANCELOT ANDREWES (1555-1626) from *Preces Privatae*

13 A PRAYER OF SAINT PATRICK

Christ be with me, Christ within me,
Christ behind me, Christ before me,
Christ beside me, Christ to win me,
Christ to comfort and restore me,
Christ above me, Christ beneath me,
Christ in quiet, Christ in danger,
Christ in hearts of all that love me,
Christ in mouth of friend and stranger.

from SAINT PATRICK'S BREASTPLATE
5th century, translated by Mrs C F Alexander

14 A CHORAL FANFARE

Blow up the trumpet in the new moon: even in the time appointed, and upon our solemn feast-day.
For this was made a statute for Israel, and a law of the God of Jacob.



15 DRAW ON, SWEET NIGHT

Draw on, sweet Night, best friend unto those cares
That do arise from painful melancholy.
My life so ill from want of comfort fares,
That unto thee I consecrate it wholly.

Sweet Night, draw on! My griefs when they be told
To shades and darkness, find some ease from paining.
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

possibly by JOHN WILBYE, 1609

16 MY TRUE LOVE HATH MY HEART

My true love hath my heart, and I have his,
By just exchange one for the other given:
I hold his dear, and mine he cannot miss;
There never was a better bargain driven.
His heart in me keeps me and him in one,
My heart in him his thoughts and senses guides:
He loves my heart, for once it was his own;
I cherish his because in me it bides.
His heart his wound received from my sight,
My heart was wounded with his wounded heart;
For as from me, on him his hurt did light,
So still methought in me his hurt did smart.
Both, equal hurt, in this change sought our bliss:
My true love hath my heart, and I have his.

SIR PHILIP SIDNEY (1554-1586)

17 THE LORD BLESS YOU AND KEEP YOU

The Lord bless you and keep you: the Lord make his face to shine upon you and be gracious unto you:
the Lord lift up the light of his countenance upon you and give you peace. Amen.



POLYPHONY

Polyphony was formed by Stephen Layton in 1986 for a concert in King's College Chapel, Cambridge. Since then the choir has performed and recorded regularly to wide critical acclaim throughout the UK and abroad. 'The outstanding feature was the superbly unified, balanced and expressive choral singing of Polyphony—a real wonder', wrote *The Independent*.

For more than a decade Polyphony has given annual sell-out performances of Bach's *St John Passion* and Handel's *Messiah* at St John's, Smith Square. These have become notable events in London's music calendar and have been broadcast by BBC Radio 3 and the EBU. Since its double BBC Proms debut in 1995, Polyphony's performance highlights

include Schnittke's *Symphony No 2* with the BBC Symphony Orchestra, and premiere performances in collaboration with Arvo Pärt, Thomas Adès, Morten Lauridsen, James Dillon, and with John Tavener as part of the Barbican's Great Performers series.

Polyphony's extensive discography on Hyperion encompasses works by Tavener, Pärt, Grieg, Grainger, Britten, Poulenc, Walton, Rutter, MacMillan, Lauridsen, and Whitacre. Their disc of Britten won a *Gramophone Award* and a *Diapason d'Or*. Discs of works by Morten Lauridsen (*Lux aeterna*) and Eric Whitacre (*Cloudburst*) won Grammy Award nominations. The choir's recording of Bruckner's *Mass in E minor* and motets moved Gramophone to write: 'Put simply, we're unlikely to hear choral singing as fine as this for a good few years to come.'



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STEPHEN LAYTON



Stephen Layton's discography on Hyperion ranges from Handel with original instruments to Bruckner and Poulenc, Pärt and Tavener, Lukaszewski and Whitacre. A champion of new music, Layton has given premieres in collaboration with many composers. He has received the *Gramophone* Award in the UK, the *Diapason d'Or* in France and two Grammy nominations in the USA.

Layton guest conducts widely, with among others the Philadelphia Orchestra, Minnesota Orchestra, London Philharmonic Orchestra, Royal Scottish National Orchestra, Orchestra of the Age of Enlightenment, Academy of Ancient Music, English National Opera, Britten Sinfonia and the English, Scottish, Irish and Australian chamber orchestras. Founder and Director of Polyphony, Layton is Chief Guest Conductor of the Danish Radio Choir and Music Director of Holst Singers, while also working with the Estonian Philharmonic Chamber Choir, the

Latvian Radio Choir and the Polish Chamber Choir. He has been Director of Music at the Temple in London and Chief Conductor of the Netherlands Chamber Choir.

In 2006 he was made a Fellow and Director of Music of Trinity College, Cambridge. In 2010 he succeeds the late Richard Hickox as Artistic Director and Principal Conductor of the City of London Sinfonia.



JOHN RUTTER
Requiem
und andere Chormusik

REQUIEM wurde 1985 komponiert und in den Vereinigten Staaten uraufgeführt. Dieser Nachfolger der etablierten Requiems von, unter anderen, Brahms und Fauré ist keine vollständige Vertonung der *Missa pro defunctis*, wie sie in der katholischen Liturgie dargelegt wird, sondern setzt sich aus persönlich ausgewählten Texten zusammen, die teilweise aus der Requiemmesse und dem Gebetbuch von 1662 stammen. Die sieben Unterteilungen des Werkes spannen einen meditativen Bogen über Themen von Leben und der Erde: Sowohl der Anfangs- als auch der Endsatz sind Gebete an Gott den Vater im Namen der gesamten Menschheit. Bei den Sätzen zwei und sechs handelt es sich um Psalmen, während Sätze drei und fünf persönliche Gebete an Christus sind. Das zentrale Sanctus ist eine Affirmation der göttlichen Herrlichkeit mit Glockenbegleitung, so wie es an dieser Stelle in der Messe üblich ist. Gregorianische Choräle werden als Fragmente oder in versteckter Form an mehreren Stellen in der Messe eingesetzt, und beide Psalmvertonungen verfügen über obligate Instrumentalstimmen – eine von Bach übernommene Praxis.

In Bezug auf Stil und Umfang lehnt sich *Requiem* jedoch eher an Fauré und Duruflé als an Berlioz, Verdi oder Britten an. Es ist vertraut statt erhaben, nachdenklich und lyrisch statt dramatisch, tröstend statt trostlos und zugänglich statt distanziert. Vermutlich werden einige dieses Gefühl des Trostes und der Beruhigung als oberflächlich empfinden, doch dies war meine Absicht, als ich das Stück im Schatten eines persönlichen Verlustes schrieb.

Alle anderen hier aufgezeichneten Stücke verdanken ihre Entstehung besonderen Aufträgen und Umständen, von denen sich mir zumindest zwei ganz besonders eingepägt haben. *The Lord bless you and keep you* wurde 1981 zum Gedenken an Edward Chapman, einst Musikdirektor der Highgate School in London, geschrieben. Auch John Taveners *Funeral Ikos* entstand anlässlich dieses Gedenkgottesdienstes – Tavener und ich besuchten die Highgate School zur gleichen Zeit und waren beide Schüler Chapmans.

Das Stück *Hymn to the Creator of Light* steht ebenfalls mit einer Person in Zusammenhang, die mir sehr viel bedeutet hat, nämlich Herbert Howells. Ich lernte ihn während seiner letzten Lebensjahre kennen und war ein großer Bewunderer seiner Musik. Die Hymne war ein



Auftrag für einen besonderen Abendgottesdienst in der Kathedrale von Gloucester, in dessen Verlauf ein neues Buntglasfenster im Andenken an Howells geweiht werden sollte. Dieser Anlaß war Teil des Three Choirs Festivals in 1992 (dieses Jahr feierte Howells hundertsten Geburtstag), bei dem die Chöre der Kathedralen von Gloucester, Worcester und Hereford gemeinsam konzertierten. Das Thema des Lichtes schien mir für diesen Anlaß besonders angemessen.

Draw on, sweet night und *My true love hath my heart* nehmen als die einzigen weltlichen Stücke auf dieser CD eine Sonderstellung ein. Es handelt sich bei ihnen um die Sätze zwei und vier der fünfsätzigen Chorsuite *Birthday madrigals*, die 1995 anlässlich des 75. Geburtstages eines verehrten Freundes, des großartigen Jazzpianisten George Shearing, komponiert wurde. Der Titel dieses Zyklus läßt sich ganz einfach darauf zurückführen, daß seine Texte aus der englischen Madrigal-Epoche stammen. Obgleich die Suite in ihrer Gesamtheit einen leichten Jazzeinfluß erkennen läßt, zeigt sich dies in den vorliegenden zwei Sätzen jedoch nur in sehr versteckter Form im harmonischen Stil, der sich vielleicht in gewisser Weise an einen Lieblingskomponisten von George, nämlich Delius, anlehnt.

Dieses Album ist eines der ersten (abgesehen von meinen eigenen Cambridge Singers-Aufnahmen), das meiner Chormusik gewidmet wird, und ich muß sagen, daß ich mich dadurch überaus geschmeichelt fühle. Doch leider habe ich bereits vor langer Zeit erkannt, daß die Musik eines Komponisten, sobald sie ein zu großes Publikum erreicht, zur Zielscheibe jener wird, die eine Abgrenzung von der 'laienhaften' Öffentlichkeit befürworten. Ich persönlich mißbillige die Errichtung unnötiger Schranken zwischen dem Komponisten und dem Publikum: Hätte ich zwischen dem Beifall der Kritiker und der Aussicht auf die Rührung der Herzen jener Menschen außerhalb des zeitgenössischen Musikliebhaberkreises zu wählen, ich wüßte, wie meine Entscheidung ausfallen würde. Ich bedauere jedoch, daß wir in einer so kritischen Zeit leben, in der solche Entscheidungen notwendig sind.

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Übersetzung MANUELA HÜBNER



JOHN RUTTER

Requiem

et autres pièces de musique chorale

COMPOSÉ en 1985 et exécuté pour la première fois aux États-Unis, le *Requiem* suit les modèles de Brahms et de Fauré, entre autres, en ce qu'il n'est pas une mise en musique complète de la *Missa pro defunctis* de la liturgie catholique, mais une sélection personnelle de textes extraits de la Messe de requiem et du Book of Common Prayer (1662). Les sept sections de cette œuvre constituent un arc méditatif sur les thèmes de la vie et de la terre: les premier et dernier mouvements sont des prières adressées à Dieu le Père au nom de l'humanité tout entière, les deuxième et sixième mouvements sont des psaumes, les troisième et cinquième mouvements sont des prières personnelles au Christ, tandis que le Sanctus central est une affirmation de la gloire divine, accompagné par des cloches, comme le veut la tradition en cet instant de la messe. Le chant grégorien apparaît à plusieurs reprises, dans une forme fragmentaire ou déguisée; enfin, chacune des deux mises en musique psalmiques présente un obligato instrumental, dans la droite ligne de Bach.

De par son style et son échelle, ce *Requiem* doit davantage à Fauré et à Duruflé qu'à Berlioz, Verdi ou Britten. Il est plus intime que majestueux, plus contemplatif et lyrique que dramatique, plus reconfortant que sombre, plus accessible qu'élitiste. D'aucuns jugeront peut-être facile son caractère chaleureux, consolateur, mais il traduit ce que je voulais dire à l'heure de sa composition, à l'ombre d'un deuil personnel.

Les autres pièces du présent enregistrement ont toutes pour origine des requêtes, des événements spécifiques, dont deux au moins occupent une place à part dans mon esprit. *The Lord bless you and keep you* ('Le Seigneur te bénit et te garde'), fut composé en 1981, à la mémoire d'Edward Chapman, ancien Director of Music à la Highgate School de Londres; le *Funeral Ikos* de John Tavener fut écrit pour le même service commémoratif – nous étions ensemble à Highgate, dans la classe de Chapman.

L'Hymn to the Creator of Light ('Hymne au Créateur de Lumière'), se rattache, elle aussi, à quelqu'un qui compta beaucoup pour moi, Herbert Howells. Je le connus à la fin de sa vie et j'admirais énormément ses œuvres. *L'Hymn* fut commandée pour un Evensong spécial, à la Gloucester Cathedral, lors duquel un vitrail nouveau fut dédié à la mémoire de Howells. Cet



événement s'inscrit dans le cadre du Three Choirs Festival de 1992 – année du centenaire de la naissance de Howells –, qui réunit les chœurs des cathédrales de Gloucester, Worcester et Hereford. Le thème de la lumière s'imposa alors à moi comme une évidence.

Draw on, sweet night et *My true love hath my heart* sont les deux seules pièces profanes de cet enregistrement. Elles constituent les deuxième et quatrième mouvements d'une suite chorale à cinq mouvements intitulée *Birthday madrigals* ('Madrigaux d'anniversaire') et composée en 1995 pour les soixante-quinze ans d'un ami très cher, le grand pianiste de jazz George Shearing. Ce cycle doit son titre au fait que ses textes proviennent de l'époque des madrigaux anglais. L'influence jazz qui imprègne globalement cette suite ne transparait que très indirectement dans le style harmonique des deux mouvements présentés ici, style qui doit peut-être un peu à l'un des compositeurs favoris de George, Delius.

Cet album est l'un des premiers (excepté mes propres enregistrements avec les Cambridge Singers) consacrés à ma musique chorale, et j'en suis immensément flatté. Mais hélas, j'ai depuis longtemps découvert que, lorsqu'elle commence à toucher trop de gens, la musique d'un compositeur est bientôt attaquée par ceux qui préféreraient que le public non spécialiste soit tenu à distance. Il se trouve que je ne crois pas en l'édification de barrières inutiles entre le compositeur et l'auditeur: s'il me fallait choisir entre l'approbation de la critique et une chance d'atteindre le cœur des gens en dehors du cercle restreint des aficionados de la musique contemporaine, je sais où irait ma préférence. Je regrette simplement que nous vivions dans un climat critique où pareil choix doive se faire.

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